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INSTRUCTIONAL MATERIALS WITHIN THE SEMINAR. FINAL REPORT.

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THE EFFECTIVENESS AND UTILIZATION OF AUDIOVISUAL INSTRUCTIONAL MATERIALS TO FACILITATE DISCUSSIONS IN SEMINARS OF INTRODUCTORY COLLEGE COURSES IN THE HUMANITIES AND SOCIAL SCIENCES WERE EXPLORED OVER TWO SPRING SEMESTERS AT THE UNIVERSITY OF MIAMI. MATERIALS INCLUDED SLIDES, OVERHEAD TRANSPARENCIES, FILMSTRIPS, AND TAPE RECORDINGS FOR COMPARATIVE SCULPTURE, HISTORY, MUSIC, PHILOSOPHY AND MUSIC CLASSES. ONE INSTRUCTOR FOR EACH DEPARTMENT WORKED WITH THE OFFICE FOR THE STUDY OF INSTRUCTION AND WITH SEMINAR INSTRUCTORS IN SELECTING AND DESIGNING MATERIALS AND INTRODUCING THEM AND THEIR POSSIBLE APPLICATIONS. TO ASSIST THE HUMANITIES FACULTY AN INSTRUCTOR'S GUIDE, CONTAINING RESOURCE INFORMATION WAS PREPARED. AFTER EACH SPRING SEMESTER, QUESTIONNAIRES WERE DISTRIBUTED TO ALL SEMINAR INSTRUCTORS AND GRADUATE ASSISTANTS. THE FINDINGS--IF WELL SELECTED, INSTRUCTIONAL MATERIALS, HELP PROMOTE CLASSROOM DISCUSSIONS, ARE UTILIZED IN VARYING DEGREES, AND ARE RECEIVED POSITIVELY. A COMPREHENSIVE INSTRUCTOR'S MANUAL SHOULD BE PREPARED TO ALLOW LESSON PLANNING. MATERIALS SHOULD BE SELECTED AND DESIGNED TO ALLOW FLEXIBILITY IN THE CHOICE AND ORDER OF USE, EMPHASIZING QUALITY. EQUIPMENT SHOULD BE SET UP FOR ACCESSIBILITY AND SELECTED FOR SIMPLE OPERATION. APPENDICES INCLUDE A GUIDE TO INSTRUCTIONAL MATERIALS AND A SOURCE LIST. (JO)

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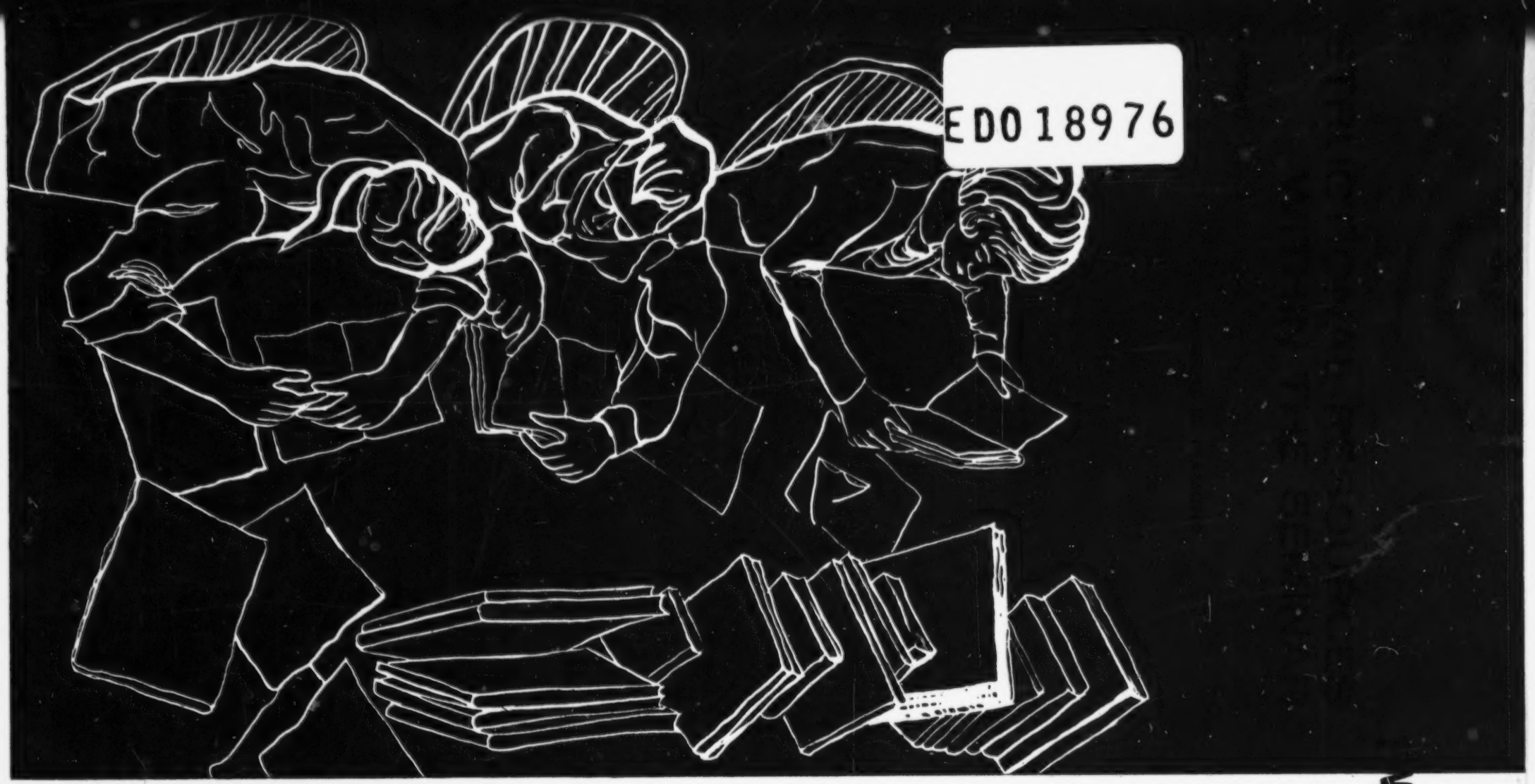

OFFICE FOR THE STUDY OF INSTRUCTION ● UNIVERSITY OF MIAMI ● CORAL GABLES, FLORIDA

report

july 1965

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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INSTRUCTIONAL MATERIALS WITHIN THE SEMINAR

(Final Report)

Robert M. Diamond

July 1965

Report No. 18

OFFICE FOR THE STUDY OF INSTRUCTION

University College
University of Miami
Coral Gables, Florida

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EM 006 100

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INSTRUCTIONAL RESOURCES WITHIN THE SEMINAR

Final Report

In 1963, the Office for the Study of Instruction, University College, University of Miami, began to explore the effectiveness and utilization of instructional materials which were designed and selected specifically for use within the seminar or small group meeting portions of introductory college courses in the Humanities and Social Sciences. A preliminary feasibility study of this approach was published in July 1964.[1] While this report will briefly review some of the information contained in the feasibility study, emphasis will be placed on the specific materials developed during this project and their utilization.

RATIONALE

Traditionally, the various instructional media--films, slides, overhead transparencies, tapes, etc.--have found their widest use within the lecture situation where the student primarily listens and takes notes. However, the lecture itself is only one part of the instructional pattern in many courses.

In the lecture-seminar configuration presently being used in the majority of University College courses at the University of Miami, the seminar instructors have often found the need to refer

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[1]Report No. 5, "The Use of Multi-Media Instructional Materials Within the Seminar," A Feasibility Study, by Dr. Robert M. Diamond, Office for the Study of Instruction, University College, University of Miami, Coral Gables, Florida.

to visual materials utilized during the lectures (particularly when television is involved), to find new materials for emphasis, or to help answer student questions. In several of the courses, the need for a wide assortment of accessible maps has been continually stressed by the faculty.

In an attempt to explore ways of improving the quality of instruction, this office, in cooperation with the department involved, began to explore the feasibility of preparing packages of instructional materials designed specifically for flexible use within the seminar.

The following study was undertaken to determine whether: (a) when selected and designed for the purpose, audio-visual materials could help facilitate discussion within the seminar situation, and if (b) when made available, these materials would be utilized by the instructional staff. At the same time, an attempt was to be made to explore the type and design of materials that would prove most effective within the discussion format.

PROCEDURE

Equipment

Each of nine seminar rooms was, and is presently, provided with a screen, overhead and slide projector, drapes for room darkening and, in the room used by Social Science, a filmstrip projector. Tape recorders were, and are, available upon request. The equipment was selected for simple operation and was located in each room for easy accessibility; for protection, it was placed within a locked cabinet.

Approximate cost of equipment per room:

Slide Projector	$130.00
Overhead Projector	135.00
Screen	17.00
Cabinet	60.00
Projection Cart	30.00
Total	$372.00

During the project, several modifications have been made to simplify instructor use of the projectors. From the onset, the need for both adapters and extension cords presented problems, since several instructors often kept one of each to insure their availability. This, in turn, forced other faculty members to do the same, resulting in a major replacement problem. This problem has now been solved by (a) eliminating the need for the adapters, and (b) permanently attaching a 15 foot extension cord to each cart.

To reduce the possibility of slides being misplaced or lost, a screw was inserted through the locking disc in the carousel tray, preventing easy removal of the slides.

Material Selection and Introduction

Within each department, one instructor was designated as liaison between the Instructional Center, Office for the Study of Instruction, and the seminar instructors. This faculty member had two basic functions:

1. Working with the seminar instructors, television instructors and graphic staff in the selection and designing of the materials to be placed in the rooms.

2. Introducing the materials and presenting possible applications to the seminar instructors.

Faculty Questionnaire

At the conclusion of the spring semesters a questionnaire was distributed to all faculty and graduate assistants responsible for the seminars in those courses for which instructional materials were available. Replies were as follows:

Table 1

Course	1963-64		1964-65	
	Instructors	Replies	Instructors	Replies
Hum 101-102	24	15	22	12
Hum 201-202			13	6
SocSci 101	4	3	4	4

INSTRUCTOR GUIDES

To assist the Humanities faculty in effective use of the resource materials, a comprehensive instructor's guide was prepared. Sample pages from the Instructor's Guide for several of the Humanities courses will be found in Appendix A. Guides include a list of slides in the individual kits and a copy of each transparency. When possible, additional information was also included.

In writing the guide, a rather unique problem had to be faced: just how much material and specific information should be included? There were those instructors who felt that they already had enough background in the specific subject and that an extensive study

guide was not only unnecessary but, to one or two, actually insulting. Other faculty members, often trained specifically in literature while teaching art and music, requested a detailed guide that would not only give certain basic information but assist in their in-service training. Since the decision to use or not to use the guide rests solely with the individual teacher, a policy of preparing extensive and detailed instructor's guides was instituted. As one could therefore expect, when asked their reaction to the guide, the Humanities seminar staff was divided as illustrated in Table 2.

Table 2

I found the Instructor's Guide to be:

N	%	
3	17	extremely helpful
5	28	of some help
6	33	of little help
1	6	a waste of effort
3	17	no answer

This divergence of opinion can also be noted in the comments of the faculty when asked to suggest changes in the contents or format of the instructor's manual:

> *"Either give some actual information that might be useful for discussion, or just list the titles and artists on an unpretentious piece of paper."*
>
> *"Include more information about the slides and transparencies as I wasn't always sure of how they could be used."*
>
> *"1. Make use of more specifics in reference to innovations and new phases.*
> *2. List comments close to name of print--be concise and more definite."*
>
> *"The guides should be expanded to cover more extensive subject matter--Gothic architecture, for instance."*

"Dispense with it, supply a 'data sheet' with faculty information on each slide."

"A few more details on the more important works would be useful."

"Need more information--size, date, media used, etc."

"The aids in Humanities 102 were equally useful in themselves; I found the study guide for the teacher in Humanities 102 somewhat confusing at times. The reason for this may well have been my own insufficient knowledge, but I would personally have found it helpful had there been a little more comment on the characteristics of the various paintings."

INSTRUCTIONAL MATERIALS

As mentioned previously, there was, throughout the project, an emphasis on selecting and designing those materials that would facilitate discussion or help answer potential student questions. Since flexibility of choice by the instructor was of prime importance, the overhead and slide projectors were utilized most frequently. During the two years of this project, the materials were constantly being redesigned or reselected to provide maximum effectiveness and to meet the stated need of the faculty.

Slides

In the process of developing the slide kits, an attempt has been made to provide the highest quality of materials possible. Rather than photographing book reproductions, the University was able, for the most part, to secure slides made directly from the original art work. The sources from which slides included in these series were purchased will be found in Appendix B.

It should be mentioned that there are two inherent problems in purchasing slides directly from foreign sources: (1) several months are usually required before delivery, and (2) orders are, unfortunately, often inaccurately filled. If the cost of purchasing slides directly from the original source was prohibitive, single copies were obtained and duplicates made. Often, however, quality slides could be purchased for prices well below the cost of duplication (as low as 17 cents). In several cases, double-frame filmstrips were purchased and then spliced and remounted as 2 x 2 slides. By this technique, it was possible to obtain excellent slides for less than 15 cents each.

The slides themselves fell into three basic types--entire picture, entire picture with related details, and reconstructed details or diagrams of compositions (see page 8).

As will be noted in the sample pages of the instructor's guide (Appendix A), the faculty was provided with the name of the artist and title of all the slides, as well as any extensive additional information on the reconstructed details and diagrams of composition. The newest edition of these guides, to be available Fall 1965, will also contain, when known, size, medium, and present location of all works of art reproduced in the kits.

Overhead Transparencies

Instructors in both the Humanities and Social Science courses utilized the overhead projector. Unlike slides, which were, for the most part, purchased from outside sources, the overhead transparencies included in the resources kits, with few exceptions, were produced

SELECTED SLIDES FROM HUMANITIES KITS

INDIVIDUAL PAINTINGS

Unknown--Plate with butterfly and flower motif

C. Monet "Pool of Waterlilies"

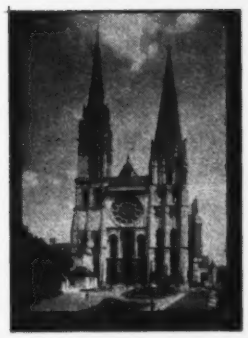
P. Picasso "Paloma"

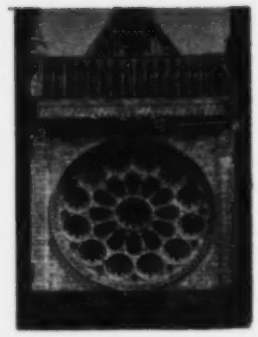
J. Rosenquist "Candidate"

OVERALL PAINTING WITH DETAIL

Rembrandt--"Night Watch"

"The Chairoteer of Delphi"





Cathedral of Chartres

OVERALL PAINTING WITH RECONSTRUCTED DETAIL

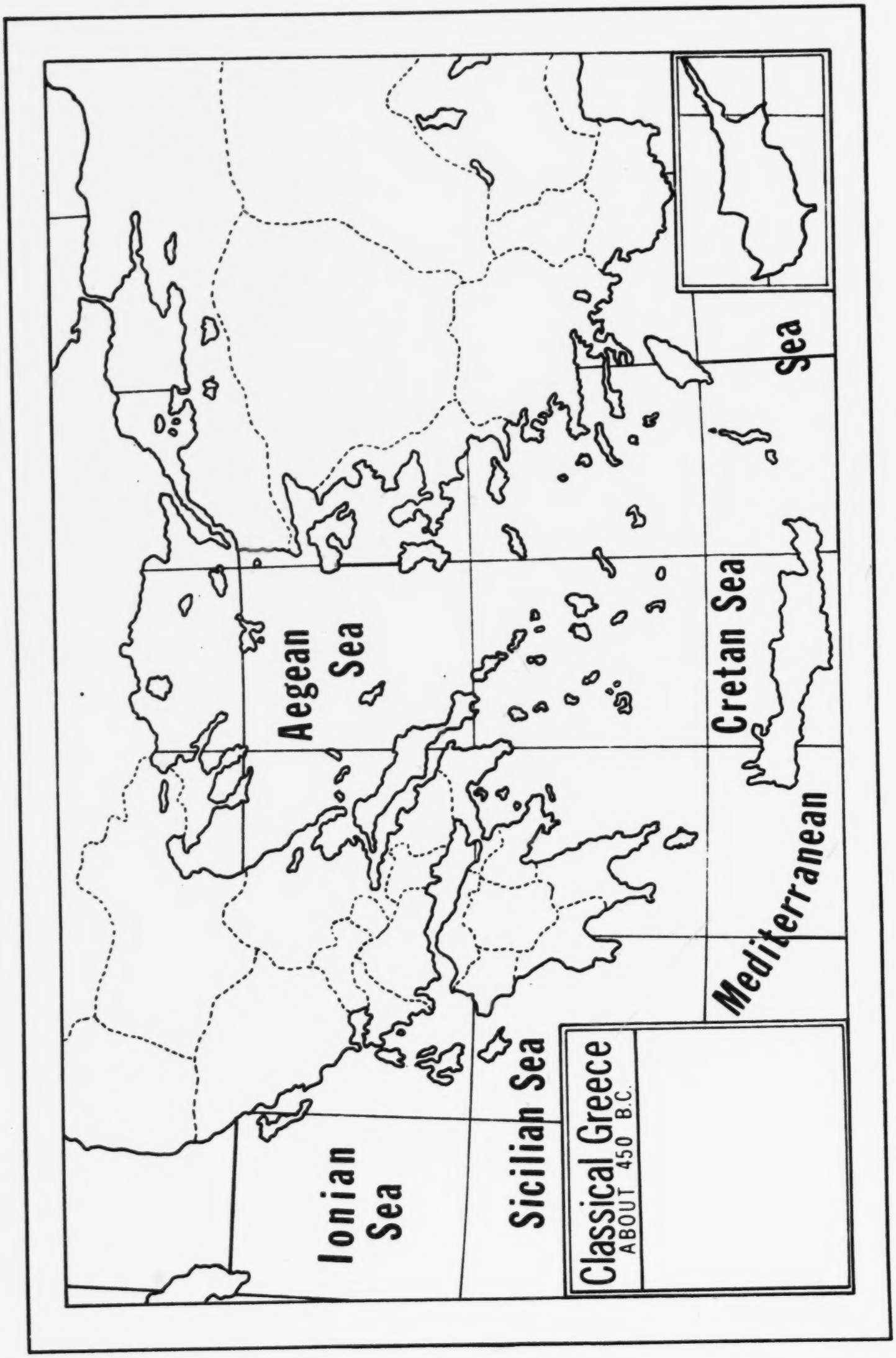
El Greco--"The Virgin with Sts. Ines and Tecia"

Unknown--"Annunciation"

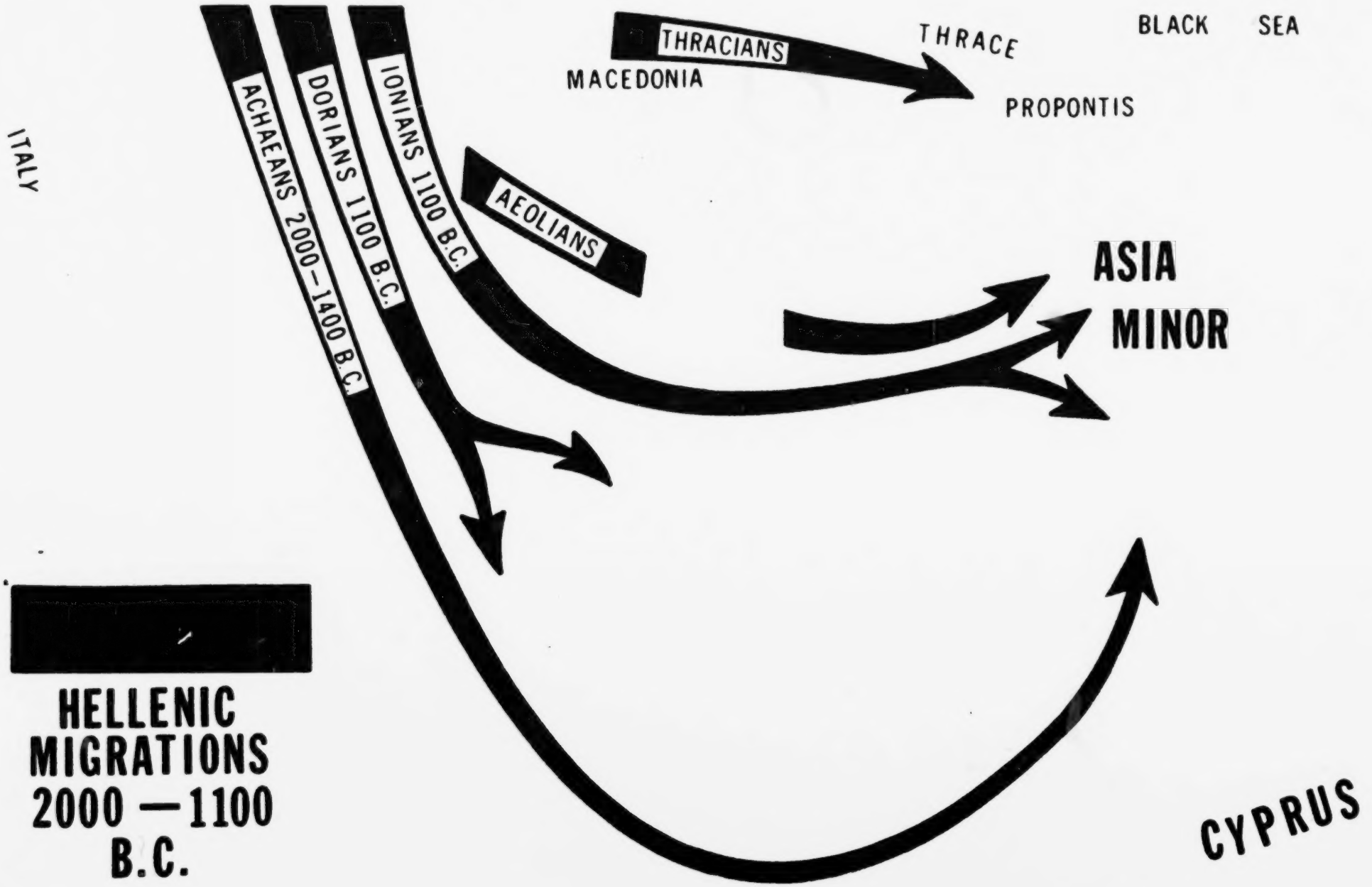
in the Graphics Center of the Office for the Study of Instruction. Paper copies of all Humanities transparencies, with separate overlays, were included in the instructor's guide.

1. *Maps*--Used in both the Humanities and Social Sciences. The map transparencies were designed to show the geographical areas in which the history, art, literature, drama, or philosophy covered in the courses was produced. In the early stages of the project, an attempt was made to utilize commercially prepared maps. However, it immediately became obvious that these materials, often taken directly from charts or atlas drawings, were impractical for transparency projection as they tended to contain far too much detail with a lettering size far below the minimum requirements for even the small group situation in which they were being used.

   To meet the existing requirements, 15 base retional maps (in both Lambert and Mercator projection) were designed in the Graphics Center. It then became possible to design overlays to meet the needs of specific courses and instructors with a minimum of effort (see maps, pages 10-12). Many of the base maps are used with different series of overlays for different courses. At the present time, base maps or cells are available for the following regions:


Aegean Sea
Ionian Sea
Sicilian Sea
Cretan Sea
Mediterranean Sea
Classical Greece
ABOUT 450 B.C.

Base Cell

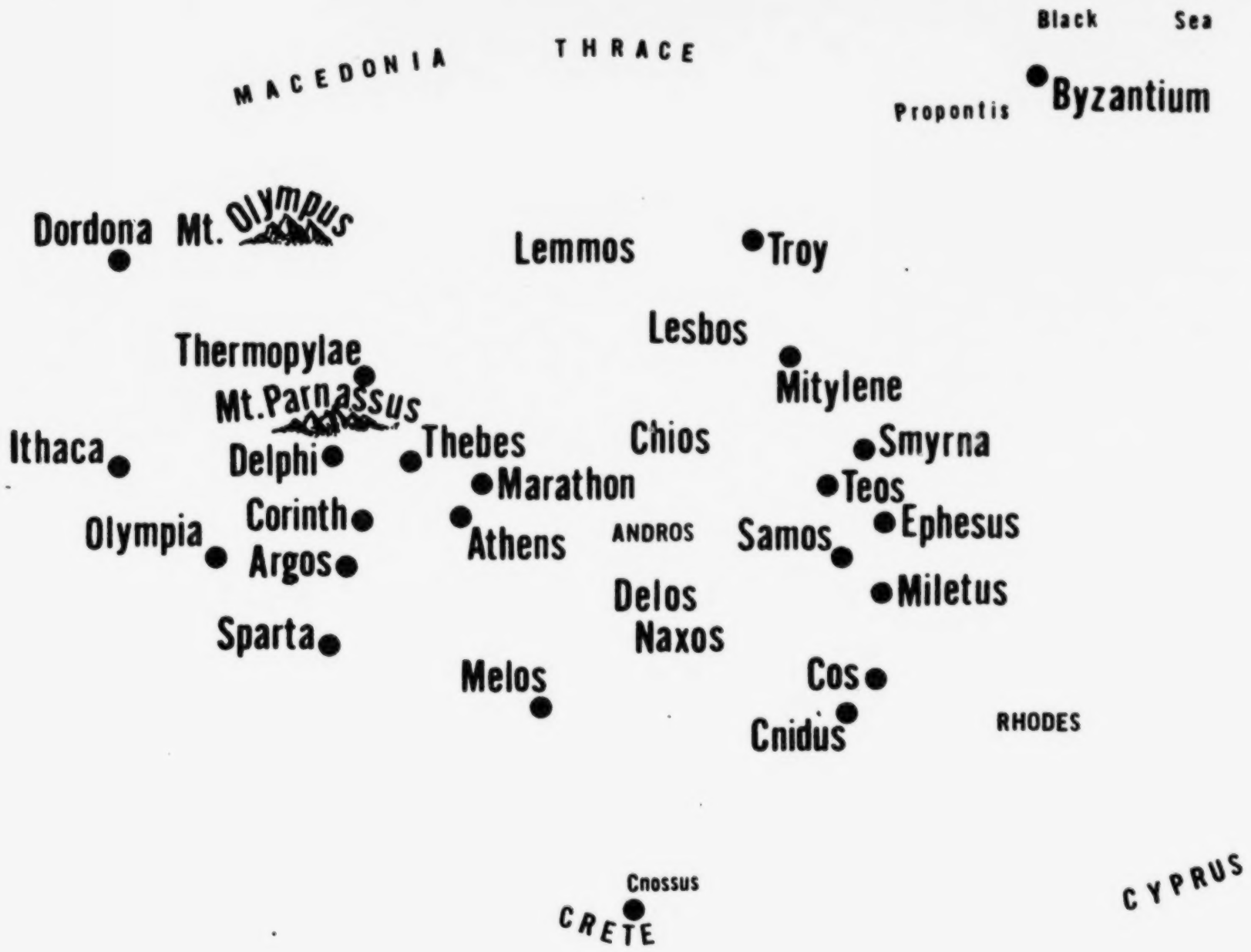


HELLENIC MIGRATIONS 2000 — 1100 B.C.

Overlay #1

COLOR BLACK — MOUNT LEFT

Instructional Center
University College
University of Miami



Overlay #2
Not used simultaneously with Overlay #1

Mount Right. Color Black

1. *Europe*
2. *Europe--Southern*
3. *Europe--Northern*
4. *Europe--Spain, Italy, and Greece*
5. *England*
6. *Asia--Russia, India, China, etc.*
7. *Russia*
8. *Asia Minor*
9. *China*
10. *Japan--Korea*
11. *Africa*
12. *Dutch East Indies*
13. *Australia*
14. *North America*
15. *South America*

2. *Comparative Sculpture*--Each of the 11 transparencies in this Humanities series was developed to illustrate and compare two or more types of sculpture. On the transparency, each piece of sculpture was identified by title, approximate date of construction, and the period of art to which it belongs (see pages 14-15). Additional information concerning dimensions, medium, and present location of each work of art was provided in the instructor's guide.

The particular pieces of statuary included in this series were chosen for two basic reasons:

A. They exemplified many of the general characteristics of the type they represent; and

B. They exhibited subtleties of style which could be analyzed by those instructors wishing to approach the pieces as individual works of art.

For the most part, the pieces compared represent like-characteristics in like-situations to highlight similarities and/or differences. A detailed analysis of the transparency shown on page 14 can be found on page 24 of Appendix A.

Menkure and His Queen
ca. 2575 B.C.
Egyptian

Kouros
ca. 600 B.C.
Archaic

Kore
ca. 650 B.C.
Archaic

Athena Lemnia
ca. 450 B.C.
Hellenic

Portrait of a Roman
ca. 80 B.C.
Roman

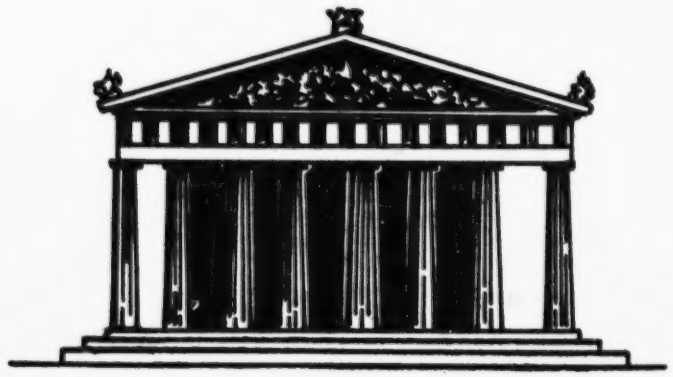
3. *Architecture and Design*--Transparencies in this series illustrated comparative styles of design (see page 17) and included a single transparency showing the step-by-step historical development of the Greek Theater.
4. *Lists and Outlines*--Transparencies of this type included several illustrations of Chinese poetry, writing, and the characteristics of Confucianism, as well as the standard lists and outlines.

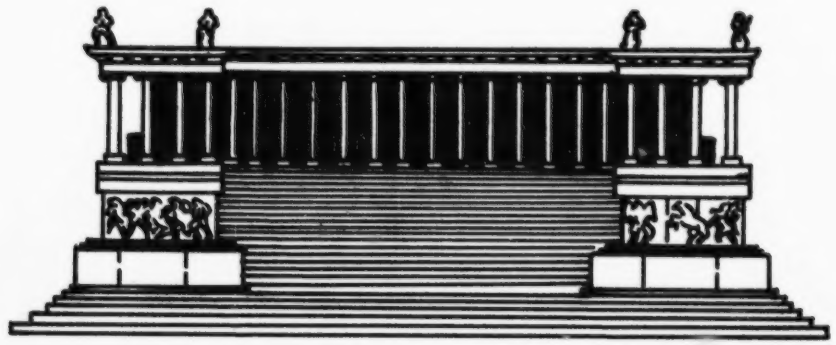
Filmstrips

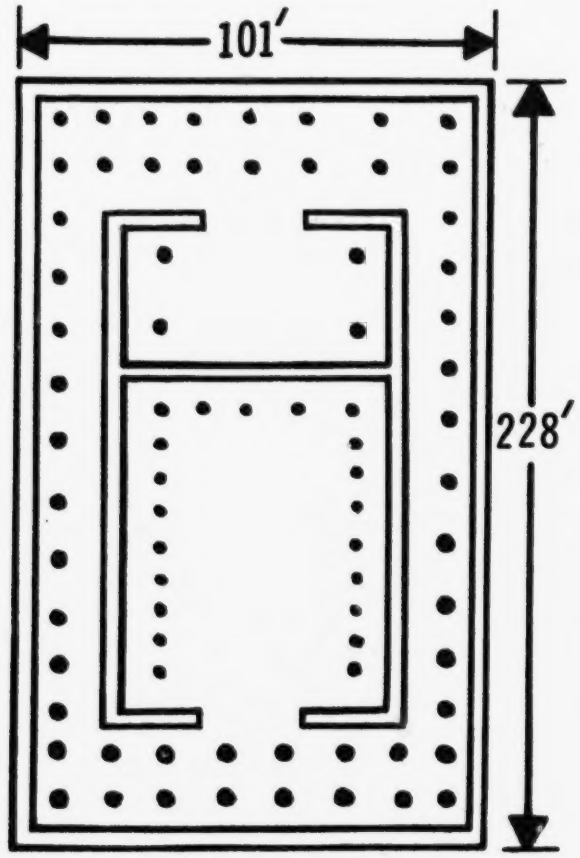
Filmstrips were used extensively within the introduction world history course in Social Science. As noted previously, those filmstrips that could be utilized within the Humanities were usually of the double-frame size and remounted in slide form to provide random access.

Tape Recordings

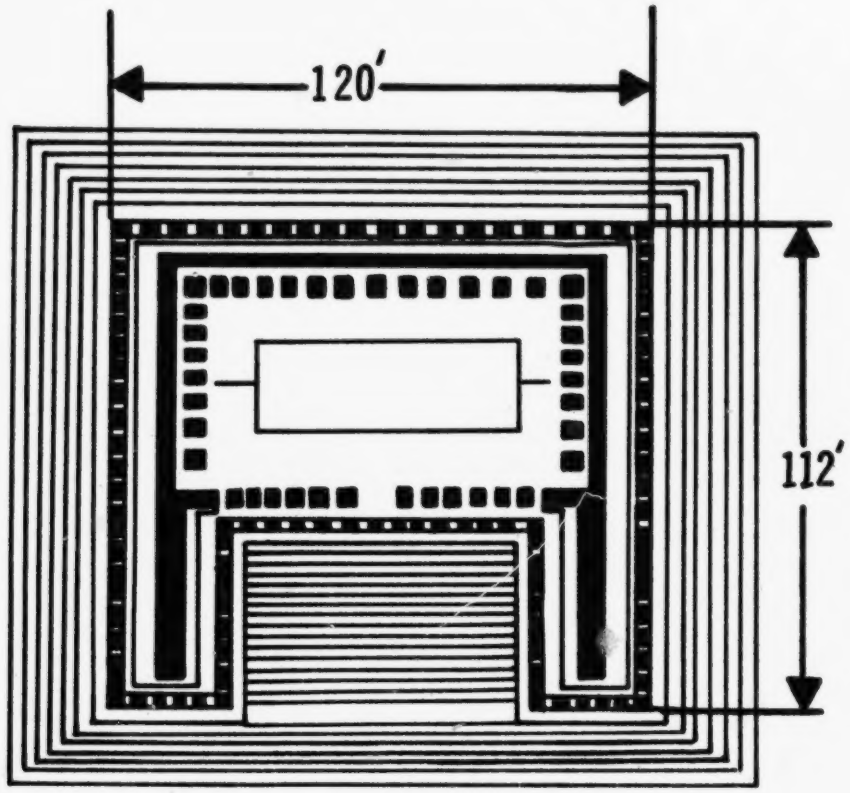
The tape recorder was not utilized to its maximum potential. During the first year of the project, tape recordings of early music were combined with transparencies showing the score. However, it soon became evident that this combination was only successful with those few instructors who had a strong music background. Several faculty members did effectively utilize excerpts specially recorded at their request. It is anticipated that during the 1965-66 academic year more emphasis and experimentation will be directed toward this area.







Hellenic
Parthenon



Hellenistic
Alter of Zeus

FACULTY AND STUDENT ATTITUDES

Faculty Attitudes

The key to a program of this type is, obviously, faculty attitude. Results of the faculty questionnaire indicated a positive reaction to the project and are as follows:

Table 3

Generally, I have found these materials to be:

1963-64 N	1963-64 %	1964-65 N	1964-65 %	
5	28	4	18	extremely effective
8	44	15	68	of some use
4	22	3	14	of little help
1	6	0	0	a waste of time
0	0	0	0	no answer

Table 4

Generally, I would say that these materials were:

1963-64 N	1963-64 %	1964-65 N	1964-65 %	
2	11	3	14	extremely effective in promoting discussion
10	56	13	59	of some help in promoting discussion
2	11	5	23	of little help in promoting discussion
4	22	0	0	detrimental in promoting discussion, tending to make one lecture
0	0	1	5	no answer

Table 5

I have found the materials to be:

1963-64 N	1963-64 %	1964-65 N	1964-65 %	
2	11	4	18	extremely well worth the amount of time required for utilization
8	44	13	59	worth the amount of time required for utilization
5	28	3	14	not worth the amount of time required for utilization
3	17	2	9	no answer

Table 6

I would rate this approach to seminar instruction:

1963-64		1964-65		
N	%	N	%	
4	22	6	27	excellent
11	61	12	55	of some use
2	11	4	18	of little use
1	6	0	0	a waste of time
0	0	0	0	no answer

Table 7

I would (continue) (discontinue) this procedure.

1963-64		1964-65		
N	%	N	%	
9	50	18	82	continue
3	17	0	0	discontinue
6	33	4	18	no answer

Student Attitudes

When the faculty were asked to rate the attitude of students toward the use of instructional materials, they reported the following:

Table 8

The reaction of the students to these materials was:

1963-64		1964-65		
N	%	N	%	
0	0	2	9	extremely positive
8	44	11	50	positive
9	50	6	27	neutral
0	0	0	0	negative
0	0	0	0	extremely negative
1	6	3	14	no answer

In his 1965 questionnaire on student attitudes, Woodward[2] reported:

Table 9

Analysis of the Statement: The use of audio-visual materials in humanities seminars stimulated discussion.

Course	N	% Agree			No Opinion	% Disagree		
		SA	A	Tot.		D	SD	Tot.
Humanities 102	846	24	38	62	13	16	9	25
Humanities 202	75	24	37	71	19	9	11	20

As noted in the above table, students were significantly positive toward this use of instructional materials.

UTILIZATION

Throughout this experiment, the decision of whether or not to use these materials was left to the individual instructor. The slides and transparencies were designed and selected to allow maximum flexibility in their use. Several instructors desired to use additional materials and were provided maximum production support for their development. Some of the materials designed for individual instructors during the first year of the program were incorporated into the kits at the request of other faculty members.

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[2]John C. Woodward, "Student Attitudes Toward Humanities, Natural Science, and Social Science in University College," (Spring Semester), Report No. 17, (Office for the Study of Instruction, University College, University of Miami, Coral Gables, Florida) July 1965.

Seminar instructors report the following utilization

Table 10[3]

When transparencies were made available, I:

1964-65		
N	%	
2	9	always used them
9	41	usually used them
8	36	rarely used them
1	5	never used them
2	9	no answer

Table 11

When slides were made available, I generally:

1963-64		1964-65		
N	%	N	%	
9	50	9	41	used all of them
2	11	6	27	used over one-half of them
2	11	3	14	used some, but less than one-half
1	6	1	5	rarely or never used them
4	22	3	14	no answer

Table 12

When slides were made available, I:

1963-64		1964-65		
N	%	N	%	
7	39	7	32	always used them in the order prepared
6	33	7	32	usually used them in the order prepared
2	11	2	9	rarely used them in the order prepared
1	6	3	14	never used them in the order prepared
2	11	3	14	no answer

[3]This question was not included in the 1936-64 questionnaire.

Table 13

During this past semester I utilized the various machines as follows:

	Every week		Nearly every week		Approximately 3-10 times		Once or Twice		None	
	63-4	64-5	63-4	64-5	63-4	64-5	63-4	64-5	63-4	64-5
erhead projector		1		3	3	10	8	6	5	2
ide projector	1	1	1	1	13	13	3	3		
pe recorder					1	1	8	1	4	10
lmstrip projector ocial Science only)		1		1	2			1	1	1

In commenting on this approach, instructors list the following advantages:

"Offers the teacher and student new area of exploration."

"Makes possible discussion of specific works of art, as well as general esthetic theory, and of architecture."

"Gives the student a visual experience, making the abstract more tangible."

"The art slides are excellent. Students can empathize better with a large picture than with a small reproduction of a book."

"1. Increased exposure in friendly limited area to more examples of art.
2. Increased opportunity for the student to ask questions and consequent enlarging of awareness.
3. Greater freedom of discussion.
4. Some greater interest to visit local museums, and those in student's home town during vacations.
5. Opportunity for art major or minor to give results of practical experience with techniques and media.
6. Greater interest in doing term papers on art subject matter.
7. More receptiveness to taking art-composition, as electives."

"The students are aware that they are getting special help and stimulation not otherwise available."

"Increased interest and greater depth of understanding."

"The materials have been extremely helpful in crashing through the barrier of the student's ignorance of content of the subject."

"The use of slides and transparencies in the seminar has:
a. served to promote comments and discussion.
b. served to re-inforce information presented in the lectures.
c. served to broaden the subject matter of the course."

"Useful and helpful in making available visual materials on which the students will be examined."

"The added dimensions of sound and picture are a distinct resource for emphasis since they create experience in place of merely talking about it."

"I made my own music tapes at home; Graphics made 'op' art transparencies--useful in philosophy also."

"These materials allowed the student to see rather than hear about works of art, etc. Re-inforces their understanding."

"The aids for Humanities 101, I personally found quite adequate to my needs. The transparencies were helpful in orienting students who, despite the valiant efforts of the Social Sciences, still know little about world geography and relative positions. The slides, I found very good and, combined with the University Prints, excellent for study and comparison and for the eliciting of student comment and criticism. In any case, the chance for the student to have reviewed in the classroom what he has only fleetingly seen on the TV screen re-inforces his recognition and understanding and gives him a chance to attempt to establish the vital relationships among various forms of architecture and sculpture."

In listing their reservations with this approach, the faculty members were consistant in their unhappiness with the cabinet storage of equipment within each room. As one faculty member put it,

> *"There was often confusion and unthoughtfulness in the care and storing of the equipment, sometimes resulting in a choatic situation which precludes the using of the materials (50 minutes is very short)."*

With as many as 20 instructors using the materials within a single room, it soon became apparent that carelessness on the part of one or two faculty members in handling the equipment and materials could, and often did, handicap to a great degree the use of the resources for the rest of the department.

As a result of this experience, it is obvious that if it were possible to leave the projectors set up and ready for use, many of the problems could have been eliminated. Unfortunately the large number of instructors and variety of classes utilizing these rooms from 8:00 a.m. to 10:00 p.m. makes it impossible to implement a system of locking the rooms between classes. It can be anticipated that a faculty training program in the care of equipment would reduce many of the problems. Such a program was held during the first year of the project but was not repeated during the following academic year.

The other negative reactions would be best summarized in the following faculty comments:

> *"Having only one seminar a week, time has been too much at a premium to use fully the materials which reduced the discussion time." (Next year both Humanities courses will have two seminars.)*
>
> *"The inability of some instructors to use the material as a basis for discussion resulted in another lecture being delivered."*

DISCUSSION AND CONCLUSIONS

1. When selected and designed for use within the seminar, instructional material, particularly slides and overhead transparencies, will be utilized in varying degrees by most faculty and be received positively by the students.
2. Both faculty and students believe that when selected carefully and used wisely these materials can help promote classroom discussion.

3. A comprehensive instructor's manual should be prepared for use by interested faculty and be available well in advance to allow for lesson planning on the part of the instructor.
4. Selection of the specific materials he will use should and must be left to the individual instructor with a wide variety of materials being made available.
5. Materials should be selected and designed to allow the instructor maximum flexibility of choice and order of use.
6. Emphasis should be placed on quality of available materials rather than quantity.
7. Equipment should, when possible, be permanently set up for easy accessibility and be selected for simple operation.
8. The types of materials required will vary substantially from course to course and their use from instructor to instructor.

The materials utilized within this project are extensive. Their selection and development has taken many hours of work and a substantial investment of dollars on the part of the University of Miami. In a period when this University, and others like it, are finding themselves forced into increasing the size of their lower division classes it becomes imperative that those hours the student spends in small group meetings must become as rewarding an educational experience as possible. This project has highlighted the role of instructional materials within certain courses in helping to meet this goal. As stated by one faculty member,

> *"In summary, I would say that valuable material has been provided, if the individual instructor chooses to use it.*

For those of us who are relatively unsophisticated in the areas involved, there must be some effort on our part to inform ourselves and to study the guide and the material outside of class before we attempt to use it with the students, many of whom are more sophisticated than we in these areas.

The advantages, as I see them, are that the students had an opportunity to examine at greater length certain important slides, to make comparisons, to ask questions, to relate periods and styles in art, sculpture, and architecture to each other. Further, many students diffident in literature were informed and vocal in other areas where they were stimulated by visuals. My own seminar groups happened to respond well to these devices, and I personally found them fruitful in stimulating factual discussion and critical judgments based on what was actually being seen of heard."

APPENDIX A

HUMANITIES 101

GUIDE TO INSTRUCTIONAL MATERIALS PREPARED BY FRANCEAN G. MEREDITH IN CONJUNCTION WITH THE OFFICE FOR THE STUDY OF INSTRUCTION

To the Instructor:

This booklet has been prepared to assist you in the effective use of the instructional resources materials permanently placed in the Humanities 101 seminar rooms. The materials themselves have been designed to facilitate discussion within the seminar situation. The equipment and techniques were selected to allow you maximum flexibility in their utilization and order of use.

In reading through this guide you will find that it has been divided into the general subject division of the course with the materials arranged in chronological order. For Humanities 101 you will find two types of materials available:

Overhead transparencies

For your convenience you will find a copy (without color) of each transparency in the classroom kit. Additional information, when it may be helpful, has been included.

Slides

For the sake of economy, two or three series of slides will be found in each carousel tray. The areas included are marked on the cardboard carton and the tray itself. When using the trays you will note that the individual sections are divided by several blank slide positions. A supplement with more specific information about the slides will be available as soon as the carousels are complete.

It is not anticipated that you will use all of the slides or that you will want to use them in the order presented. The particular slide projector we're using has been selected to allow you maximum flexibility in their use.

Important: An attempt has been made to include only those slides that are representative of major painters or stylistic characteristics of the periods in the kits. If you desire additional slides, please check these out individually from the slide library.

The decision of whether or not to use these materials is up to the individual instructor. If, during the course, you feel that there are other materials that you would like, please feel free to stop by the Instructional Center with your request.

One final word. Since these materials are of an experimental nature, we would appreciate any comments or suggestions that you may have.

Dr. Robert M. Diamond
Director of Instructional Resources

DESCRIPTIVE INDEX FROM HUMANITIES 101

OVERHEAD TRANSPARENCIES

I. M SERIES: MAPS

The five transparencies in this series are designed to show the geographical areas in which the art, literature, drama, and philosophy covered in this course were produced. An attempt has been made to include all of the important place names referred to in the assigned reading and mentioned in the lectures. Additional place names which you may wish to mention may be written on the base cell or overlay with a grease pencil or special pen. (Note: The base cell outlines may also be used effectively for in-class tests.)

M1 Base Cell: Outline of the Aegean Area
Overlay A: The Hellenic Migrations
Overlay B: The Minoan-Mycenean Area

M2 Base Cell: Outline of the Aegean Area
Overlay A: Greek Regions--Thessaly, Euboea, Boetia, Attica, Peloponnesus
Overlay B: Important cities, islands, mountains, and water bodies

M3 Base Cell: Fifth Century Athens, including wall and gates, river and roads, and important architectural structures

M4 Base Cell: Outline of the Roman Empire at the time of Hadrian
Overlay A: Provinces and important islands and water bodies
Overlay B: The Journey of Aeneas

M5 Base Cell: The Eastern Mediterranean with concentration on the Hebrew homelands
Side Detail: The Two Hebrew Kingdoms

II. S SERIES: SCULPTURE

The eleven transparencies in this series are comparative, illustrating two or more types of sculpture. Beneath each statue you will find its title, the approximate date of its construction, and the period of art to which it belongs. Additional information concerning dimensions, medium, and present location of each work follow. The particular pieces of statuary shown were chosen because:

A. they exemplify many of the general characteristics of the type they represent,

B. they also exhibit subtleties of style which you may analyze if you wish to approach the pieces as individual works of art.

For the most part, the pieces compared are representations of like characters in like situations. (ie. two draped females; two nude standing males; two seated figures, etc.) The similarities and/or differences of their types are thus more readily apparent. A detailed analysis of the first of this series is given below in order to illustrate the extent to which you may draw the comparisons.

S1 <u>Egyptian-Archaic Greek</u>

a. Menkure and His Queen
ca. 2575 B.C. Slate, height 56". *Museum of Fine Arts, Boston.*

b. Kouros
ca. 600 B.C. Marble, height 6" 1 1/2". *The Metropolitan Museum of Art, New York.*

c. Kore
ca. 650 B.C. Limestone, height 24 1/2".
Louvre, Paris.

Note: Analysis

1. Similarities
   a. Block-consciousness
   b. Cubic character of all four statues
   c. Formalized, wiglike treatment of the hair
   d. Male figures
      (1) slim, broad-shouldered silhouette
      (2) position of arms
      (3) clenched fists
      (4) stance with left leg forward
      (5) emphatic rendering of kneecaps
   e. Female figures
      (1) close-fitting garments
      (2) raised arms

2. Differences
   a. Archaic more rigid, oversimplified, awkward, less close to nature
      (1) Egyptian female figure--legs and hips press through the skirt
      (2) Greek Kore--solid, undifferentiated mass from which only the toes protrude

b. Egyptian piece not liberated completely from the stone*; Archaic piece, free standing
(1) Egyptian: spaces (ie. between legs, arm and the torso, and between two figures) filled
(2) Archaic: arms separated from torso and legs from each other

S2 Egyptian Archaic Greek (standing figures)
a. Merirehashetf:
VI Dynasty, ca. 2500 B.C. *British Museum, London*
b. Archaic "Apollo"
ca. 600 B.C. *Metropolitan Museum, New York*

S3 Egyptian Archaic Greek (seated figures)
a. Khafre, from Giza
ca. 2600 B.C. Diorite, height 6'6". *Egyptian Museum, Cairo*
b. Archaic Goddess
ca. 6th century B.C. *Old Museum, Berlin*

S4 Archaic and Hellenic
a. "Hera" of Samos
ca. 570-560 B.C. Marble, height 6'4". *Louvre, Paris*
b. Nike, from the balustrade of the Temple of Athena Nike. ca. 410-407 B.C. Marble, height 42".
Acropolis Museum, Athens

S5 Archaic and Hellenic
a. The Rampin Head
ca. 560 B.C. Marble. *Louvre, Paris*
b. Hera Farnese
ca. 5th century B.C. Marble. *National Museum, Naples*

S6 Hellenic-Hellenistic
a. Doryphorus (Spear Bearer)
ca. 450-440 B.C. Marble, height 6'6". *National Museum, Naples*, Roman copy after an original by Polyclitus
b. Nike of Samothrace (Winged Victory)
ca. 200-190 B. C. Marble, height 8'. *Louvre, Paris*

S7 Prehistoric-Hellenic-Hellenistic
a. Venus of Willendorf
ca. 15,000-10,000 B.C. Stone, height 4 3/4"
Museum of Natural History, Vienna
b. Venus di Milo
ca. 4th century B.C. *Louvre, Paris*
c. "Venus dei Medici"
ca. 2nd century B.C. *Uffizi, Florence*

*Note: All Egyptian royal sculpture has this characteristic, but depictions of ordinary people from the same period are often found in the round.

S8 Archaic-Hellenic-Hellenistic
a. "Apollo" of Melos
ca. 550 B.C. *National Museum, Athens*
b. Apollo, from the West Pediment, Temple of Zeus
ca. 460 B.C. Marble, Over lifesize. *Museum, Olympia*
c. Apollo Belvedere
Late 4th century B.C. Marble, height 7'4". *Vatican, Rome*. Roman copy probably of a Greek original of the late 4th century B.C.

S9 Transitional-Roman
a. Charioteer of Delphi
ca. 475 B.C. Bronze, height 71". *Museum, Delphi*
b. Unknown Roman
ca. 1st century B.C. Terra cotta. *Museum, Boston*

S10 Hellenic-Roman
a. Athena Lemnia
ca. 450 B.C. Marble. *Civic Museum, Bologna*
b. Portrait of a Roman
ca. 80 B.C. Marble. *Palazzo Torlonio, Rome*

S11 Hellenistic-Roman
a. Laokoon
Late 2nd century B.C. Marble. *Vatican, Rome*
(Head straightened for comparison)
b. Augustus of Primaporta
ca. 20 B.C. Marble. *Vatican, Rome*

III. A SERIES: ARCHITECTURE

A1 Comparison of Column Orders
a. Doric
b. Ionic
c. Corinthian
d. Composite

A2 Hellenic-Hellenistic-Roman Architecture
Base Cell: Parthenon, Acropolis at Athens
Overlay A: Altar of Zeus, Pergamum (restored, State Museum, Berlin)
Overlay B: Basilica of Constantine, Rome (reconstruction drawing after Huelsen)

IV. D SERIES: DRAMA

D1 Development of the Greek Theater, 5th Century B.C.
Base Cell: Orchestra with Chorus and auditorium seats
Overlay A: Stage building, showing three doors, periaktoi, and deus ex machina
Overlay B: Second story of stage building

TRANSPARENCY EXPLANATIONS FROM HUMANITIES 102

P1--Illusions of Space (without perspective)

This transparency deals with the problem of creating a sense of depth of space on a two-dimensional surface without the use of perspective. As is apparent by the illustration, such a sense of depth can be realized by using planes parallel to the picture frame. As the horizon, or eye level line, is raised, the sense of depth is increased. The partial overlapping of one subject on another tends to intensify the depth feeling.

P2--Basic Forms and Design

All shapes in nature can be reduced to the square, the circle and the triangle. It is easier for the artist to compose his picture if he thinks in terms of these elementary shapes. The action of balance and imbalance in a picture, the sense of movement about to happen, as shown in the designs on this transparency, involve the use of the square, circle and triangle. These three basic forms are capable as well as visual statements of action and tension by themselves. By changing their shapes and directional thrusts, the nature of squareness or roundness is kept, but each is capable of a variety of spatial expressions.

P3--Illusions of Space (by use of linear perspective) 1

Although complicated geometrical schemes have been devised for linear perspective, the general principle is simple. It depends principally on two conditions: (1) the level of the eye when viewing a scene or object, which determines the "horizon," and (2) our distance from the object. Note in this transparency how the difference in eye level can change the effect of a composition. This transparency illustrates a basic law of perspective, that parallel lines which lie in the same plane will seem to converge at a point on the horizon (at the eye level). This point is called the vanishing point.

P4--Illusions of Space (by use of linear perspective) 2

This transparency also illustrates the basic principles of linear perspective. Notice that although the figure on the movable overlay is the same size as the figure on the base cell, as the figure is moved closer to the vanishing point it seems to become larger.

P5--Picasso, Three Musicians

Collection Museum of Modern Art. This picture illustrates in abstract form the basic shapes that an artist uses as explained in P2.

P8--Section of a painting by Bridget Riley, Tate Gallery. This is an example of Op Art ("optical art"), a movement which employs the practice of visual deceptions. The bulging and shrinking lines of this painting falsify perspective as they lead the eye round swerving lines which will not stay put.

HUMANITIES 102
CAROUSEL B - KIT 1
EARLY ITALIAN RENAISSANCE

Slide No.	Artist and Title	Additional Information
1	Unknown, Byzantine, Mary and Christ Child	
2	Duccio, Christ Calling Peter and Andrew	
3	Giotto, Madonna and Child	
4	Giotto, The Crucifixion	
5	Giotto, Madonna of All Saints' Day	
6	Martini, The Annunciation	Linear-gold
7	Fabriano, Adoration of the Magi	Naturalism, but no emphasis on human
8	di Giovanni, Adoration of the Magi	
9	Masolino, Curing the Tabita	
10	Masaccio, Baptism	
11	Masaccio, St. Peter Distributing Alms	
12	Masaccio, Cure of the Sick	
13	Masolino, Original Sin	
14	Masaccio, Expulsion from Paradise	Entire picture
15		Detail: Adam & Eve
16	Masaccio, Payment of the Tribute Money	Entire picture
17		Detail: Central Part
18		Detail: Two Apostles and Jesus
19		Detail: Heads of the two Apostles at the Left
20		Detail: Figures of the two Apostles at the Left

Slide No.	Artist & Title	Additional Information
21	Master of Flemalle with Assistants, Madonna & Child with Saints in the Enclosed Garden	Entire picture
22		Detail: St. Anthony
23	Van Eyck, Annunciation	Entire picture
24		Detail: Angel
25	Master of Barberini, Panels, Annunciation	Detail: Angel
26		Entire picture
27	Diagram of Composition--This diagram of the picture shows how all the receding lines of the pavement and architecture, even the lines of the roofs, lead to one point, the vanishing point. In this way nature is submitted to an intellectual control.	
28	Van Eyck, Annunciation Diagram of Composition--Here no systematic perspective is used; many different vanishing points appear. The Italian perspective implies that our eye is fixed on one position, whereas actually, when we look at nature, it moves and we may change our own position. So, our eyes do not really see the world in terms of geometric perspective and, therefore, this painting can look even more convincing than the Italian one.	
29		Detail: Mary
30		Detail: Angel's robe and hand
31	Reconstructed detail--The ground for this painting was prepared in much the same way as for Italian tempera painting. Over a wooden panel, a priming coat of glue and water was applied, and a thick mixture of chalk and glue laid over this. When it was dry, the ground was scraped until perfectly smooth and rubbed until somewhat glossy. The drawing was done on the white ground either with pen and ink or with a fine brush in black tempera paint. Then a coat of varnish was brushed over the entire surface sealing in the drawing and making the ground non-absorbent. In the preliminary painting, the artist modeled his forms and painted in some of the local colors. He applied his paint thinly, so that the drawing could be seen underneath. Areas where bright colors would finally appear were underpainted in white or in pastel tints of the final colors; later they would be glazed over.	

Slide No.	Artist & Title	Additional Information
		The paint, prepared by mixing dry pigments with varnish, has two advantages. First it dries quickly enough to permit the artist to add glazes over the underpainting within a few hours. Second, it allows the artist to paint into a half-dry coat without danger of future cracks, which would occur if oil alone were used. Final painting was done in two ways: in glazes and in direct painting. Glazes, made by increasing the proportion of medium to pigment, were spread over the underpainting in thin, translucent layers. The red in the angel's robe was produced by two successive glazes. Over a dry pink underpaint, a vermilion glaze was glowed; and while this was still wet, a second glaze of madder was applied to deepen the shaded areas. Direct painting with oil colors produced the jewels and other details in the angel's robe. To attain precision, fine lines and dots were added after the paint was dry.
32	Van Eyck, Annunciation	Detail: Lilies
33		Detail: Floor
34	van der Weyden, Portrait of a Lady	

APPENDIX B

INSTRUCTIONAL CENTER LIBRARY
Office for the Study of Instruction
Available slides and art materials

INSTRUCTIONAL CENTER LIBRARY
Office for the Study of Instruction
Merrick 111
University of Miami
Coral Gables, Florida

Available sources for slides and art materials.

Firm or Museum	Material Available
Albright-Knox Art Gallery, Buffalo, N.Y.	Painting, Sculpture Slides
Amco Inc., Port Richey, Florida	Painting, Manuscript, Miniature Slides
American Library Color Slide Co., Inc., New York, New York	Art History Slides
Ancora, Barcelona, Spain	Wonders of the World Slides
Art Institute, Chicago, Illinois	Painting Slides
Austin Productions, Inc., Brooklyn, N.Y.	Sculpture Reproductions
Der Bayerischen Staatsgemaldesammlungen, Munich, Germany	Painting Slides
Blaisdel, Munich, Germany	Painting Slides
Herbert A. Budek, Santa Barbara, Calif.	Slides on Geography, Social Science, Art, Architecture, History of Art, Architecture, Archaeology
Christophorus-Verlag-Herder, Breisgau	Slides on Religion, Geography, Music
Cleveland Museum of Art, Cleveland, Ohio	Painting Slides
European Art Color Slide Co., New York, N.Y.	Painting Slides
Fogg Art Museum, Harvard University, Cambridge, Massachusetts	Painting Slides
Freer Gallery of Art, Washington, D.C.	Slides of Painting, Japanese Art
Germanisches Nationalmuseum, Nurenberg	Slides on Painting, Architecture
Hamburger Kunsthalle, Hamburg	Slides on Painting, Architecture
Institute of Art Education, Berkeley, California	Slides on Egyptian Art
I.V.A.C.	Slides of Modern Painting
Kuntsmuseum, Basel	Painting Slides
Landemuseum, Trier	Sculpture, Pottery

Firm or Museum	Material Available
Mauritshuis, The Hague	Painting Slides
Francis G. Mayer, New York, New York	Slides on Painting, Sculpture, Architecture, Decorative Arts
Metropolitan Museum of Art, New York, N.Y.	Slides on Painting, Graphic Arts
Museum Boymans-Van-Bueningen, Rotterdam	Painting Slides
Museum of Fine Arts, Boston, Massachusetts	Slides on Oriental Art, Decorative Arts, Painting
Museum of Modern Art, New York, N.Y.	Slides on Painting, Architecture
Nasjonalgalleriet, Oslo	Painting Slides
National Galleries of Scotland	Painting Slides
National Gallery of Art, Washington, D.C.	Painting Slides
National Gallery of London, London, Eng.	Painting Slides
Nelson Gallery of Arts & Atkins Museum of Fine Arts, Kansas City, Kansas	Painting Slides
Neo-Color, Paris	Slides of Paintings, Egyptian Antiquities
Peace Book Company, Hong Kong	Slides of Oriental Art
Pierpont Morgan Library, New York, N.Y.	Slides of Manuscripts, Drawings
Sandak, New York, New York	Slides on Sculpture, Painting, Architecture
Scala, Florence, Italy	Slides of Painting, Architecture
Schlosser, Garten Und Seen, Munich, Ger.	Slides on Architecture
Services Commerciaux Des Musees Nationaux, Paris, France	Slides of Painting, Architecture
Society for French American Cultural Service & Educational Aid, New York, N.Y.	Slides on Art, Architecture, Geography, Literature, Entertainment
Stad Brugge - Bruges Groeningemuseum, Bruges	Slides on Art, Architecture
Stedlijk Museum, Amsterdam	Painting Slides
Trans-Globe, London, England	Slides on Architecture
UNESCO, New York, New York	Slides on Ancient Art, Miniatures, Manuscripts
University Prints, Cambridge, Mass.	Slides on Art, Architecture

Firm or Museum	Material Available
Victoria & Albert Museum, London, England	Slides on Textiles, Books, Architecture
Walters Art Gallery, Baltimore, Maryland	Slides on Manuscripts
Yale University Art Gallery, New Haven, Connecticut	Illustrated Art Books--no slides